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APRIL 28-MAY 04, 2017 | VOLUME 22 | NUMBER 35

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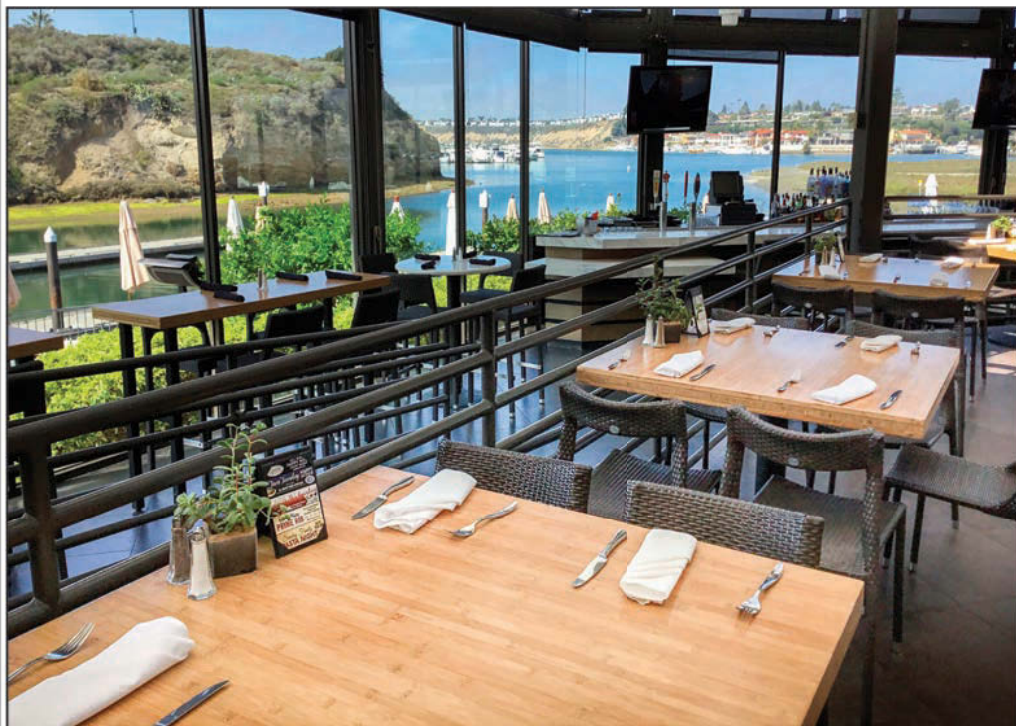
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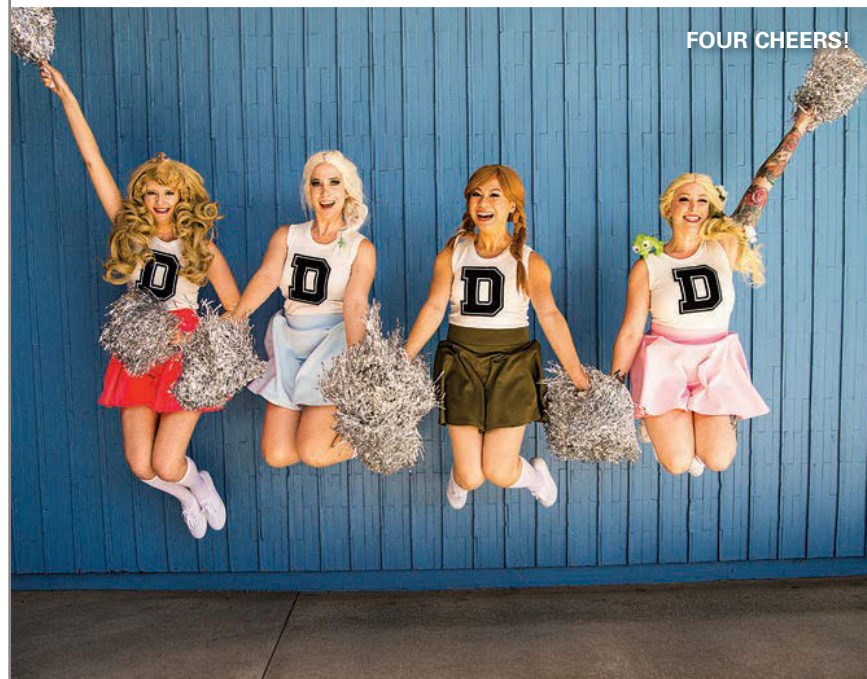
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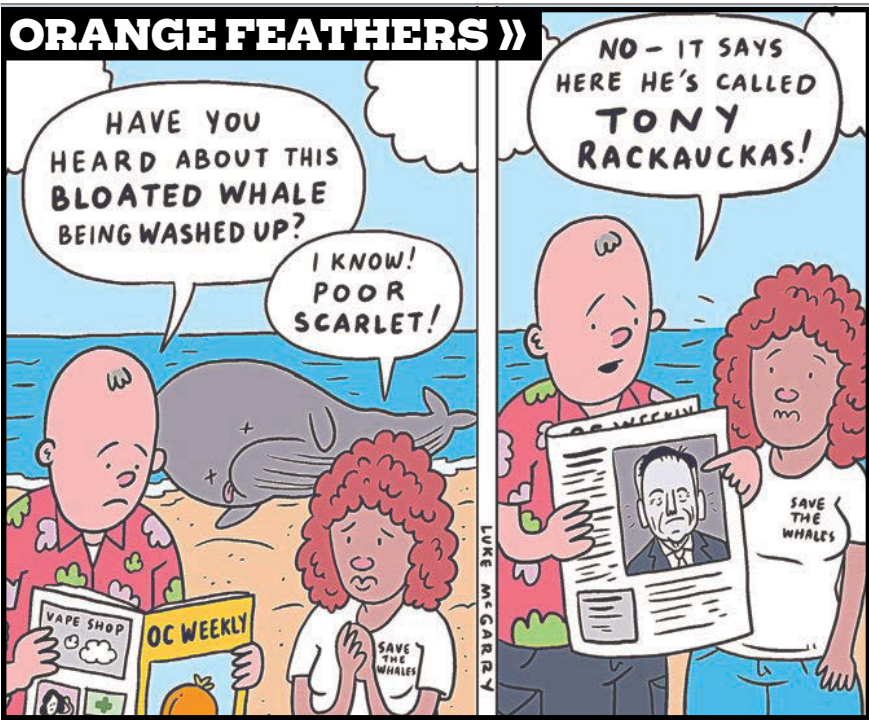
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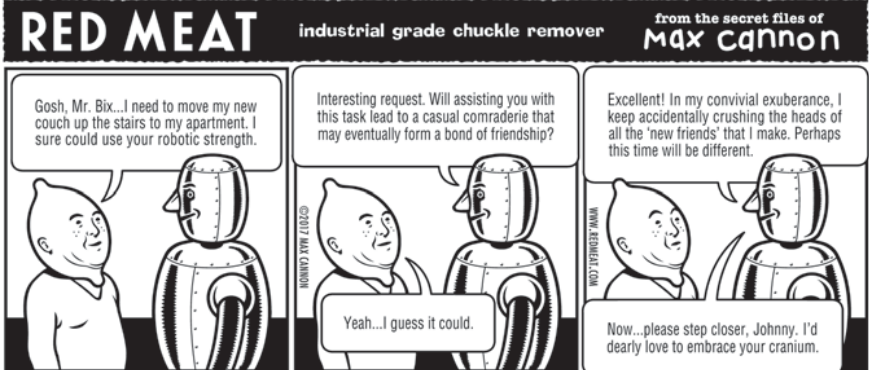
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Something's Not (Alt-) Right

A rising star in pro-Trump circles isn't who he says he is—or is he?
BY GABRIEL SAN ROMÁN

Three bald white guys seated on the patio of the Gypsy Den in Santa Ana last November had one thing on their minds: reviving the long-dormant Orange County chapter of the Industrial Workers of the World (IWW), a leftist labor union better known as the Wobblies.

Sterling Abrades was dressed in all black, a Louis Vuitton scarf draped over his shoulders—because nothing says class struggle like accessorizing! The licensed massage therapist talked about his background with Greenpeace and mentioned he spoke with folks thinking about starting a local anti-fascist (or “antifa”) group. Abrades mused about starting a worker-owned spa, a task doable with just \$400,000 in initial funds. But others had more pragmatic goals in mind: finding at least one person to recruit by year’s end to grow the group. “I don’t have any social networks,” Abrades told them.

Except those in his own mind. See, Sterling Abrades isn’t Sterling Abrades. His real name is Juan Cadavid. And for the past couple of months, Cadavid tried to join different leftist OC groups under the names “Sterling Abrades” and “Dorian Navidson.”

But his newest persona is suddenly everywhere in pro-Trump circles across Orange County and beyond. As Johnny Benitez, Cadavid attended the Make America Great Again (MAGA) rally in Huntington Beach last month waving a “Blue Lives Matter” flag while sporting a red MAGA hat backward and a “Reagan 40” jersey in honor of the Gipper-in-chief.

If Cadavid had a change of heart politically, it came about quickly. He created social-media personas under the Benitez name in March. In the leadup to the MAGA march, Cadavid tried to advise counterprotesters as Dorian Navidson, but he became frustrated when his militant tactical suggestions fell on deaf ears. “He messaged me that he was going to infiltrate MAGA and that was going to be his big thing,” said Sharon Tipton, a counterprotest organizer involved with OC’s Socialist Party chapter. In messages Tipton shared with the *Weekly*, Cadavid boasted his past connections with white supremacist groups would help him cozy up to the local alt-right.

“Who are YOU?” asked the Caterpillar.



BOB AUL

I—I hardly know, sir. At least, I know who I was when I got up this morning, but I think I must have changed several times since.

Indeed, when Cadavid appeared at the Huntington Beach pro-Trump rally on March 25, he turned full Trumpbro. “I’m here to support our president and because I’m concerned about the erosion of our Second Amendment rights,” Cadavid told FOX News Channel in a quick soundbite. He also started a “Make Orange County Great Again” Facebook page, which has 220 “likes.”

But Cadavid’s biggest MAGA moment came during the Battle of Berkeley on April 15. Dressed in a black Jolly Roger shirt, Cadavid readied to hold the line against antifa protesters. He chased down a retreating protester and ninja-kicked him. Cadavid posed next to Kyle Chapman (of #Based-StickMan infamy) for his own pictures while staring down photographers with his hardest *American History X* look.

It worked. Cadavid’s mug appeared in major news stories, including in the *Los Angeles Times*. He took advantage of his newfound fame to publish a story on conservative website The Red Elephants that claimed Berkeley Mayor Jesse Arreguin welcomed political violence against conservatives in his city. Cadavid accompanied Huntington Beach MAGA march organizer Jennifer Sterling to an on-camera interview for FOX Business Channel and told

The New York Times (as Benitez, who was identified as being from Orange County), “I don’t really have a connection to Berkeley. The reason we go there is to support people who feel that their First Amendment rights are being infringed, our fellow conservatives in the city of Berkeley.”

Keeping the momentum going, Cadavid is appearing at Mt. Baldy this Saturday as a speaker celebrating Trump’s first 100 days in office. Among the D-list alt-right stars joining him are Chapman, the vlogger Baked Alaska, and white nationalist writer Brittany Pettibone. All the while, none of the left-wing OC groups that came in contact with him say they’ve received any of his promised alt-right info.

Is Cadavid a leftist trying to punk the Right, a right-winger trying to trump the left, a double agent, or just a naïve adventurer? Whatever the case may be, Cadavid’s online transformations are sloppy. He originally left his Twitter name as “Sterling Abrade” while changing his handle to “Johnny__MAGA”; a Google search of that name yields an October 2016 video in which he spoke at the Orange County Department of Education as a former Laguna Hills High School football player in favor of ending invocations and removing

“In God We Trust” from meeting quarters.

Last fall, “Sterling Abrade” wrote a response to a Quora question on Karl Marx and the USSR. “The Soviet Union was at best a state-Capitalist monopoly,” Cadavid wrote, sounding every bit the learned leftist. “Marx would have denounced the Soviet Union as a perversion of his ideals, of this there is no doubt.”

This isn’t the first time Cadavid tried to make a name—or two or three—for himself in OC political circles. In 2011, he joined Occupy OC and the Justice for Kelly Thomas movement as Joey Cadavid. That October, an *Orange County Register* photo showed Cadavid leading a vigil with Cathy Thomas, Kelly’s mother, as they held a “We Love You Kelly” banner he told the *Register* he made. He wrote pieces for *The Fullertonian* and *Friends for Fullerton’s Future* blogs. And he appeared in the *Weekly*, telling reporter Marisa Gerber, “If there’s one positive thing about [supporters of Thomas], it’s that people

realize that sometimes their political, sexual orientation and class differences are not nearly as important to them as they thought when faced with a real issue.”

Juan Cadavid, Sterling Abrade(s), Dorian Navidson and Johnny Benitez all failed to return the *Weekly*’s request for comment.

Instead, he posted a video with multiple explanations of why he uses various names, none political. Cadavid promptly hung up on the *Weekly*’s follow-up call.

Cadavid continues that persona on a public Facebook page, on which he goes by Johnny C. “I don’t apologize for my ancestors conquering the brutal Aztecs,” he recently wrote. “I am unapologetically American. I am unapologetically white.”

He also uploaded a video of himself laughably defending the need for a transparent right-wing movement, even in polarizing times. “I am everything that antifa isn’t,” he boasted. “Where they wear masks to hide their face, I am comfortable and proud of my political positions.”

All of them?

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ask a mexican!»



DEAR MEXICAN: In Jared Diamond's DVD for *Guns, Germs, and Steel*, he mentions the classical Spanish form of horsemanship, *jimeta*. I

have not been able to find this word used anywhere else. Can you help?

Bronco Baboso

DEAR GABACHO: While Diamond's book of the same name is a classic, he got his word wrong—it's *jineta*, per the *Real Academia Española*. The word is descended from *jinete* (horseman, and "El Jinete" is a GREAT José Alfredo Jiménez song), which is derived from the Zenata, the Berber confederation that served as cavalry of the Moors and were respected by the Spanish for their talent—conquistador game respects conquistador game, you know?

¡ASK A MEXICAN! INFLUENCES POLITICS! Last week, a scandal broke out in the Los Angeles City Council District 1 race between incumbent Gil Cedillo and challenger Joseph Bray-Ali. After the Bray-Ali campaign attacked Cedillo for not denouncing some *pendejo* spewing racist remarks during a debate, One Bill Gil's people told the *Los Angeles Times* about a years-old video of Bray-Ali asking your humble Mexican a YouTube question about why Mexicans like to use their car horns as doorbells (short answer: because we're LOUD. And also because most barrios rarely have any open parking spaces). Bray-Ali subsequently apologized for the 9-year-old question, even as he declared himself a "fanboy" of this column.

Wow, where to begin . . . How about fuck everyone involved? Fuck the *Times* for not doing the research and realizing that Bray-Ali's

» GUSTAVO ARELLANO

question was directed at me—that dramatically changes the dynamics of the story. Fuck Cedillo's team for responding to a racial taunt by one of his supporters by sending reporters the question to turn the tables on Bray-Ali (Cedillo, for his part, denounced the nastiness, although one of his fans is now leaving anti-Indian comments on my clip). Fuck Cedillo's supporters for not allowing Bray-Ali to ask a legitimate question about Mexicans to a column set up for that. Fuck any Cedillo supporters who think the very act of engaging with ¡Ask a Mexican! is racist—Gil sure didn't think so when he was a member of the Latino Legislative Caucus in 2008, when they awarded me with a Latino Spirit Award for what they said was my "exceptional vision, creativity and work ethic."

Fuck Bray-Ali's supporters for trying to drag in former state senator Martha Escutia into the "Go back to India!" debacle. Fuck Bray-Ali's brother for sending me a Facebook message that got sent to that filtered folder bullshit—my email's pretty easy to find, bruh. Fuck Bray-Ali for apologizing and taking back his question—implies what you did was wrong, which it wasn't. With fans like you, who needs enemies?

Man, where's a *tamborazo* version of "Hit 'Em Up" when I need it?

Everyone involved: Don't use my column for your pathetic needs. Take a deep breath, and concentrate on issues that matter in District 1, such as housing affordability and the fact that gentrified Highland Park is overrated.

ASK THE MEXICAN

at themexican@askamexican.net, be his fan on Facebook, follow him on Twitter, or ask him a video question at [youtube.com/askamexicano](https://www.youtube.com/askamexicano)!

HeyYou!

» ANONYMOUS

Asleep At the Wheel

You were the *borracho* in the beat-up, old Dodge minivan; 8:30 in the morning is one hell of an odd time to be passed out drunk behind the wheel on Garden Grove Boulevard. I parked your van in the parking lot next door before the police could see you, and then I put you at one of the outdoor tables. You were mumbling in Spanish, so I left you a note telling you where I hid your



BOB AUL

keys and a cup of coffee. Get some help because even if you never hurt yourself or anyone else, the next time, it could be Orange PD who finds you.

HEY, YOU! Send anonymous thanks, confessions or accusations—changing or deleting the names of the guilty and innocent—to "Hey, You!" c/o *OC Weekly*, 18475 Bandilier Circle, Fountain Valley, CA 92708, or email us at letters@ocweekly.com.

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EL CENTRO CULTURAL DE MÉXICO FINALLY GETS A HOME—
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BY GABRIEL SAN ROMÁN

"Are you waiting for me?" Jorge Holguín jokes in Spanish as he shows up late to a *son jarocho* class at El Centro Cultural de México in downtown Santa Ana.

"Yes, and only you!" instructor Roxana Guajardo says with a wide smile and a laugh. But she's also serious—there's some last-minute packing to do. It's moving day for the nonprofit, and its current space must be left immaculate. Volunteers have whitewashed walls that once featured El Centro's guiding principles: "Community Solidarity, Participatory Democracy, Social Imagination and Individual Responsibility." Gone, too, is the mural of an indigenous revolutionary woman overlooking *santaneros* marching under a banner that proclaims, "*Otro mundo es posible!*" ("Another world is possible!").

The music class takes a break to help vacate the premises. Holguín and other men head down to the basement before coming back up its narrow steps with a huge bookcase. "Centro belongs to those who work for it," they crack between winded breaths, repeating another Centro slogan. Outside, a black trailer groans with giant *calavera* paintings used every November for Noche de Altares, the Centro-organized Day of the Dead festival that's one of the largest in the U.S.

Life on the move has been part of El Centro's narrative since it started in 1994, the year Proposition 187 whipped up xenophobia in California and Zapatista rebels in Mexico captured the Left's imagination worldwide. It has wandered from building to building across Santa Ana, evicted for hosting punk shows, or to make room for more parking, or for daring to take on downtown gentrification.

Perhaps because of this struggle, El Centro has survived and created a cultural hub unlike any in Orange County. It offers classes on everything from *baile folklórico* to *danza Azteca* and hosts film

nights and lectures. El Centro has served as Orange County's own version of the Highlander Folk School, the legendary academy that trained Rosa Parks, John Lewis, Martin Luther King Jr., and other civil-rights luminaries. An entire generation of local activists has gone through El Centro's door, spreading its gospel of self-empowerment, community organizing and cultural pride through *la naranja* and beyond.

Now, El Centro is about to go big. Last year, it won a nearly million-dollar grant from the California Endowment that went toward buying a two-story building just up the street from the Central Justice Center. It couldn't come at a more urgent moment, with President Donald Trump vowing mass deportations while degrading Mexican culture with every taco bowl tweet and insult.

"It's a time to hold on to your roots," says Luis Sarmiento, who helps to run El Centro's community radio station and grew up in the org. "As things become more intense politically, it's also an opportunity for community groups to come together to show that there are alternatives."

But this moment of triumph comes at a fraught point in El Centro's existence. New leftist groups and spaces are now popping up across Orange County, sapping El Centro's longtime reliance on youth to provide passion and people power. Partnerships with more mainstream institutions, such as the Segerstrom Center for the Arts and the James Irvine Foundation, are drawing clucks from activists. And longtime volunteers now want nothing to do with it, arguing that in wanting to become bigger, El Centro has strayed from its radical roots.

"On paper, Centro says it was about certain principles," says Angel Olin Juarez, a longtime volunteer who's now one of its fiercest critics. "But in practice, it's something different."

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The Center Holds

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Socorro Sarmiento remembers the insult well. The Mexican immigrant earned her bachelor's degree at the National School of Anthropology and History in Mexico City and worked at the Museum of Anthropology there for eight years, taking groups of students to Mesoamerican archeological sites. She constantly taught her three children—Carolina, Luis and Salvador Jr.—about their heritage. One day in the early 1990s, she decided to visit the Bowers Museum, which at the time exhibited Mayan artwork as part of its permanent collection.

Socorro wanted to take Santa Ana schoolchildren on guided tours through the exhibits as she had in Mexico. But museum staff didn't see it that way. "With that smile they always give you, they said, 'No, thank you. We're not interested,'" she recalls. "I felt really isolated. My home was like my fortress, and my children were my students of all the things I wanted to share."

Soon after, Socorro joined other mothers who knew one another and were interested in preserving Mexican traditions in *el Norte*. Over the next couple of months, they put on events at Libreria Martinez and the Mexican Consulate, including art lectures by Gregorio Luke on Diego Rivera and Frida Kahlo. The happenings were so successful that the mothers approached Santa Ana officials to help find them a permanent space—but bureaucrats scoffed at them. "They felt that Centro should include people from all nationalities and all cultures," Socorro says. "But for us, it was important to give emphasis to the Mexican culture that was predominant here and not because we were against any other culture."

So the mothers went back to the Sarmiento home in March 1994 with the intention of forming a nonprofit called La Casa de la Cultura de México. That name was already taken, so they instead chose El Centro Cultural de México and vowed to further their mission of highlighting Mexican culture through presentations and lectures. With no budget, the nascent Centro scheduled an ambitious calendar. It hosted the official band for the state of Zacatecas



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at Santa Ana High School to a packed auditorium and got involved with the city's Mexican Independence Day celebration. Unpaid *maestros* also began hosting workshops in the basement of a dentist's office in downtown Santa Ana. All the while, El Centro began to grow its volunteer base; those volunteers brought more classes and more opportunities. Reporters took notice of El Centro almost from the start—an Aug. 10, 1994, calendar blurb in the *Orange County Register* called the nonprofit's First Contemporary Mexican Film Festival "an unusual cultural event."

El Centro's founding mothers presented Mexican culture with dignity. But Prop. 187, which sought to wipe California clear of undocumented immigrants (a population well-represented in El Centro's target audience), gave their children a rude awakening that Mexicans and their culture weren't exactly welcome in Orange County. And the Zapatista movement, which launched an armed revolution against the Mexican government on

Jan. 1, 1994, captivated them. The EZLN's communiqués inspired activists in Los Angeles and OC to emulate their autonomous politics and open up community centers in Southern California.

"As *mexicanas*, the Centro mothers all had very strong opinions about Zapatismo," says El Centro board member Carolina Sarmiento. She attended UCLA in the late 1990s and saw the rise of radical places such as Self-Help Graphics, Café Luna Sol, and Flor y Canto, where arts and politics fused together to create a new Chicano movement. "But as young people, we were all pumped."

Santa Ana is Orange County's hub for nonprofits designed to help out Latino immigrants and their children. Latino Health Access has *promotores* encouraging residents to live healthier lives. City Councilman David Benavides serves as executive director of KidWorks, a group that offers after-school programs for at-risk youth. The city recently showered 15 nonprofits with more than \$760,000 in federal grant money, proving how accepted they are in the social fabric of the city.

Carolina Sarmiento grew up dancing with Relámpago del Cielo, a Santa Ana nonprofit famous for its *baile folklórico* program. That background got her introduced to a Mexican music genre she hadn't grown up with: *son jarocho* from Veracruz. "I was learning to play, mostly *zapateado* [stomping on a wooden plank called a *tarima*] with friends in LA," Carolina says. But even more intriguing to her was how activist *amigos* began building an *intercambio* with musicians in Veracruz—networks that promoted transnational trade of thought and music to create self-

sustaining communities.

Inspired by how she saw the *intercambio* change lives, Carolina convinced the Centro mothers to spend their \$3,000 savings on buying *jaranas*, the trademark guitar of *son jarocho*, and to teach local workshops. The bet paid off: The Sarmientos hosted Orange County's first *son jarocho* classes in 2001. From those workshops emerged Son del Centro, the nonprofit's house band. They began getting paid performances, and their evocative music became aural proof to grant writers and city officials that El Centro could become something bigger.

The increased visibility got El Centro a \$36,000 city grant in 2001, which allowed it to finally rent its own space, off Main Street and Edinger Avenue, in an area surrounded by body shops. "Our community had already grown, but the availability of the space made it take off," says Luis, who was a student at Mater Dei at the time. Influenced by the Zapatista maxim of creating "a world where many worlds fit," Carolina began pushing El Centro to host other community groups not necessarily centered on traditional Mexican art.

Every Tuesday at 7 p.m., in a tradition that continues to this day, El Centro volunteers gathered in a circle to discuss what events they wanted to host or partnerships they wanted to pursue. Outsiders were invited to ask for El Centro's help or collaboration, and alliances quickly bloomed. Florida's Coalition of Immokalee Workers organized a successful 2002 boycott against Taco Bell and its Irvine headquarters from the community center, even fronting for internet access. DIY punk legend Martin Sorrondeguy made El Centro an international hub of straight-edge music, allowing Santa Ana's



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backyard Chicano punk scene to take root.

"The punk community would bring in groups from France and Japan," Luis recalls. "They were always really good shows."

Too good, actually: Complaints about loud noise got El Centro booted from the space in 2004. They quickly moved to a building by the Bowers Museum, albeit on borrowed time; the museum planned to demolish it in a year to make way for more parking.

El Centro found its next home at the historic Knights of Pythias Building in downtown Santa Ana. Volunteers readied it for the Feb. 4, 2006, grand opening, a packed, sweaty celebration featuring performances from all of El Centro's free classes: Aztec dancers, *son jarocho*, *baile folklórico*, even *cumbias*. But the good times proved short-lived.

"Literally two weeks later, there were already problems happening," says Gustavo Arellano, *OC Weekly* editor and then-El Centro board member. "The big issue was always these punk shows." El Centro needed fundraisers and donations to make the rent. Punk shows drew young people from all over Southern California, but most of the board saw the raucous events as a liability. Directors quit over the issue during a tense meeting—even Socorro's husband, OC Superior Court Judge Salvador Sarmiento. Only Carolina and Arellano stayed on.

"I just saw a lot of concern in a lot of faces of people," Arellano says of the volunteer meeting that followed the mass resignation. "But everything ended up turning out all right. A new generation of people stepped up."

After the split, El Centro volunteers took the Zapatista-inspired step of stripping any future board of directive powers, shifting decision-making over to the consensus-based volunteer meetings. "The big issue was that the way we were running things didn't go according to our ideology," Carolina says.

Observers and old board members predicted that El Centro would soon collapse under such an unorthodox style. Instead, it thrived. Activists strummed *jaranas* during pro-amnesty marches in Santa Ana. The space attracted more young people than

ever before, ready to organize on all fronts, from immigration to police brutality to the arts. The Orange County DREAM Team (which helped undocumented college students), Un Mundo en Resistencia (murals), RAIZ (deportation-fighting youth group), Colectivo Tonantzin (organized to fight anti-Mexican policies in Costa Mesa), CopWatch Santa Ana (devoted to exposing police brutality), Breath of Fire Latina Theater (duh), and other groups plotted to transform Santa Ana and beyond from El Centro's welcoming confines. It hosted Grrl Fair, Bombazo Fandango and other events over the years. A collaboration with Café Calacas turned the Day of the Dead festivities—originally held in the living room of the Sarmiento home—into a regional phenomenon, further promoting El Centro's promise to the world.

"It blew up when we moved it over to Fourth Street in 2009, and people say it's because of the Art Walk," says Benjamin Vazquez, a Valley High School teacher who got involved with El Centro in 2006 and is currently a volunteer, "but the Art Walk never has 40,000 people on any other night."

But the success of Noche de Altares created a problem for El Centro. Downtown Inc., a private nonprofit, was among the sponsors for the event in 2009 and 2010, at a time when gentrification of the city's downtown became an issue for El Centro activists. Core organizers tried to convince volunteers that those funds were needed to grow the event, but El Centro declined any funds in 2011, leading to the departure of Café Calacas then-co-owner Jackie Cordova. "It was always an us-vs.-them situation," Cordova says, referring to volunteers and organizers. She was handed a written letter that stated Downtown Inc.'s proposed \$30,000 sponsorship would be rejected, without any discussion with her. "There was no partnership at that point." (Cordova's former husband eventually left as well; he helped to start a rival *Día de los Muertos* festival two years ago.)

And there were strained relations between El Centro and Irv Chase, who owned most of the buildings in downtown Santa Ana. In 2007, El Centro had con-

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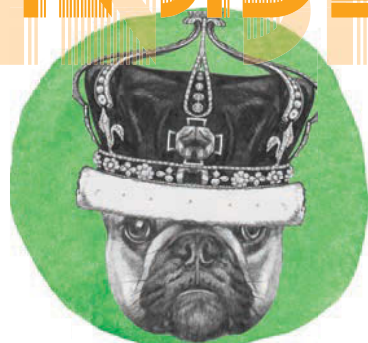
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DANCE ON!

WEDNESDAY AJA

The Center Holds

» FROM PAGE 11

vinced Chase to let the organization host an event at the Yost Theater, a longtime institution in Latino OC that Chase had rented out to an evangelical church for 25 years. The *son jarocho* concert drew nearly 1,000 people and media coverage from across Southern California—and convinced Chase to rent the Yost to professional promoters instead of El Centro. The bitterness lingered for years, exploding in the summer of 2011, when El Centro was evicted by Knights of Pythias owner Allan Fainburg—Chase's father-in-law. El Centro responded to the ousting by staging an anti-gentrification street-theater protest through downtown, with the Yost Theater as a stop. Activists carried a casket bearing the names of Latino businesses booted by gentrification. "This is our beautiful garden and culture," Carolina announced to the hundreds of protesters. "This," pointing to the Yost, "is trash."

Homeless again, El Centro struggled to find a new home in downtown Santa Ana; volunteers claim local business owners and politicians bad-mouthed them. The group eventually signed a lease for a new spot in early 2012, promising to never again engage with downtown advocates.

As Urzua steps away from the cramped quarters of her Santa Ana Building Healthy Communities cubicle to praise El Centro for changing her life. She casually looks up at the ceiling from time to time, as if in search of memories from the past 17 years. Urzua started taking music classes as a teen and later joined the Taco Bell boycott effort and played with Son del Centro.

Urzua's first job out of college was with Orange County Communities Organized for Responsible Development (OCCORD), starting a trend among her generation of El Centro activists. "Later, as you grow and are looking for your livelihood, it was the decision of what kind of job [to do],"

Urzua says. Many El Centro activists she referred to OCCORD were hired; others joined nonprofits across the county or became teachers or worked for unions—an activist coaching tree with few peers in progressive OC.

Last year, Urzua ran for Santa Ana City Council, while Vazquez faced off with forever-mayor Miguel Pulido, signaling a new strategy. "The Centro way was to not go into the system," Urzua says. But she was disgusted by an all-Latino City Council that seemed to want to push out the city's poor Mexicans and usher in people with money. "I had a lot of people saying I'd lose my soul. I was very reluctant but felt it was a need."

Two years ago, El Centro hosted a heated panel about the professionalization of nonprofits. Angel Olin Juarez, then a member of CopWatch Santa Ana, took the opportunity to blast the space that shaped him. The Santa Ana native first came to El Centro around 2001 when he performed with his Chicano punk group, Cuauhtemoc. He later took *son jarocho* classes and became a member of Son del Centro while volunteering on nearly a daily basis. Carolina credits him with creating the term *santanero* to describe someone from Santa Ana, a demonym now used citywide.

But by the time of the aforementioned panel, Olin had drifted away. In front of a shocked crowd, he criticized El Centro for veering from its professed Zapatismo. He maintains its cultural programs seduce youth into a "black hole" of nonprofit activism. "People shouldn't mistake it for actually being a threat to a system that oppresses us," he says.

Soon after, CopWatch Santa Ana left the Centro fold and began organizing meetings at Memorial Park. Then other activists departed, criticizing El Centro for becoming hierarchal, uninviting to youth, and too friendly with the city, a Delhi Center in the making.

In January, a youth activist wrote El Centro a 10-page letter, criticizing it for

accepting a Wells Fargo grant for this month's *Día del Niño* event, banning a hip-hop instructor for smoking weed, and straying from Zapatismo. "At this point," she wrote, "Centro is damaging and ignoring folks, just like every system we are faced with in Santa Ana, the U.S. and the World."

New spaces such as Mano Negra and Sanctuary Sound are bringing in Santa Ana youth with punk shows, hip-hop and open-mic nights.

"They're always going to get young people taking classes," says Marilyn Montañón, program director for Barrio Writers. "You have a lot of older folks that know all of Centro's background, but at the same time, they're holding on to all this power and aren't passing it on to the youth."

But the allure of El Centro remains. Born two years after its creation, Elizabeth Campos is a newcomer and true believer. For the 20-year-old volunteer, bringing back youth involvement begins with reviving the punk shows. "If no one else is willing to work on this cause, then I am," she says. "I still feel it's worthy."

Arches and palm trees at the front entrance frames El Centro's new home, a two-story building with a Spanish-tile roof. Beneath a canopy toward the back, a side door leads to the future main performance space. Transforming the onetime labyrinthine law office into a vibrantly colored Mexican cultural center is going to take some time—three years in the optimistic esti-

CAMPOS: EL CENTRO'S NEXT GENERATION



WEDNESDAY AJA

mate of Karen Sarabia, El Centro's first full-time, paid general coordinator. (Her hiring was also controversial, as the board picked her over a longtime volunteer.)

Walls need to be knocked down, carpets have to be ripped out and wood floors installed, and a new indoor mural awaits. Aztec dance and *ballet folklórico* are currently taught in the parking lot. But Radio Santa Ana's headquarters just got a fresh coat of paint and is about to go terrestrial. El Centro is finalizing a contract agreement

to move *Voice of OC* into a spacious upstairs office by June. Community partners looking to become renters are vying for vacant space.

While El Centro faces criticism of becoming mainstream, long-timers promise its new status as building owners and landlords won't tame their activism. Instead, they say, the move represents the culmination of a dream and the stability to plan even more ambitious projects: a research center, a library, a café. "The grant wants us to be the Centro Cultural

de México that we've always been," Vazquez says. "If we lose too many youth and too many radical voices, then I might get worried. But folks are still showing up to Centro that are good people."

"The success of a space that has come to influence so extensively is a lesson for Santa Ana," Urzua says. "Now, we're at the table, politically."

Volunteers hope setting up in a residential neighborhood dense with produce trucks, plus apartments, two elementary schools and an intermediate school will bring yet another wave of youth. "There's just a lot of opportunity to serve a population that Centro has been trying to serve for a long time," says Campos, who lives across the street.

Vazquez is planning a youth summer program with Resilience OC, alternately at El Centro and Jerome Park.

True to its core beliefs, El Centro is holding fundraisers to help one of its own: a volunteer and *baile folklórico* student who was recently detained by *la migra*.

With a grand-opening celebration in the works, those who have been there almost from the start promise having a mortgage won't compromise El Centro's soul. But the tension between its grassroots past and newfound professionalism is a delicate issue on the mind of everyone past and present.

"If Centro were to become a nonprofit just like any other out there," says a former board member who requested anonymity, "that would be a tragedy."

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fri/04/28

[THEATER]

Family Feud

Vanya and Sonia and Masha and Spike

Long Beach Playhouse's latest Studio Theatre production draws from several Anton Chekhov themes to spin a comedic tale of regret, sibling rivalry and technology's effects on modern American life. Vanya and Sonia are siblings who have never had to work a day in their life after taking care of their ailing parents in their final years and have been able to rely on their famous actress sister, Masha, for financial support. That is, until Masha's latest visit—with philandering boyfriend Spike in tow—when she reveals her plans to sell the family home. Watch the sparks fly between these squabbling siblings as their resentments and feuds hilariously come to a head at a Disney-themed costume party.

Vanya and Sonia and Masha and Spike at Long Beach Playhouse Studio Theatre, 5021 E. Anaheim St., Long Beach, (562) 494-1014; www.lbplayhouse.org. 8 p.m. Through May 27. \$10-\$20. —AIMEE MURILLO

* PETS ON PARADE

OC Pet Expo

If there's anything more profound than the bond between two people, it's the bond between people and their beloved pets. This weekend, thousands of animal parents will converge at the annual OC Pet Expo, a celebration of responsible pet care. Billed as "the ultimate experience for people who love pets," this event will be educational and entertaining. Guests can expect to check out various petting zoos, see stunt and police-dog demonstrations, witness an exotic-bird show, learn about a local animal sanctuary, and much more! Of course, there will also be opportunities to adopt pets and purchase pet accessories from hundreds of vendors. But you'll have to leave your adorable Fido at home for this one.

OC Pet Expo at OC Fair & Event Center, 88 Fair Dr., Costa Mesa, (714) 708-1500; www.petexpoc.org. 10 a.m.; also Sat.-Sun. \$10-\$15; children and military members, free. —SCOTT FEINBLATT

[PETS]

sat/04/29

[ART]

In With the New 'Crossing Boundaries'

Although the larger art world continues to battle its own problems with diversity and inclusion, that fortunately isn't the case here in Orange County. Numerous group shows for women artists elevate their work into the contemporary art conversation, and Huntington Beach Art Center's (HBAC) "Crossing Boundaries" exhibition is no exception. HBAC has dubbed 2017 as the "Year of Women In Arts" and plans to feature several established artists including Sandy Abrams, Hiromi Takizawa, Nancy Mooslin, Carolyn Buck Vosburgh, Connie DK Lane and more. Tonight's opening-night gala includes a panel discussion with several of the participating artists on the state of women's representation in the arts and new directions for artistic expression.

"Crossing Boundaries" at Huntington Beach Art Center, 538 Main St., Huntington Beach, (714) 374-1650; www.huntingtonbeachartcenter.org. Public reception, 6:30 p.m. Free. —AIMEE MURILLO

[CONCERT]

This Band Is Your Band Chicano Batman

Fresh off a plaudits-earning Coachella set, it's easy to comprehend why Chicano Batman are on the rise. The Los Angeles natives have wowed local audiences for nearly a decade, but high-profile opening slots for the likes of Temple of the Dog and Jack White have thrust the band before a larger, wider audience. Since the March release of their latest album, *Freedom Is Free*, the band have been a pre-eminent force in Latin alternative music. As they continue to push forward and their blending of genres evolves, expect the quartet to take over mainstream radio in the not-too-distant future.

Chicano Batman with Slipping Into Darkness and Brainstory at the Glass House, 200 W. Second St., Pomona, (909) 865-3802; www.theglasshouse.us. 8:30 p.m. \$25. —DANIEL KOHN

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sun/04/30

[FAMILY EVENTS]

Kits 'R' Us

Brewer Bros. Model Kit, Hobby & Toy Expo

The Brewer Bros. bring to Old World Village an entire world of militaria in miniature, with a meticulously detailed arsenal of showcase models for inspiration—including tanks, planes, trains, ships, giant robots, figurines, maybe movie monsters and certainly more—

and an exhumation/extravaganza of unfindable unbuilt vintage kits for sale, in hopes of satisfying those seeking the rarest-in-box artifacts from the likes of Tamiya, Aurora, Revell and other past masters of museum-quality micro design. There's something especially satisfying about a model perfectly built (and no, it's not from the paint and glue fumes).

Brewer Bros. Model Kit, Hobby & Toy Expo at Old World Village, 7561 Center Ave., Huntington Beach, (714) 895-8020; www.oldworld.ws. 9 a.m. \$6; children younger than 12, free. —CHRIS ZIEGLER

[ART]

More Frida!

'Frida Kahlo: Through the Lens of Nickolas Muray'

The most beautiful, colorful and iconic portraits you've ever seen of Frida Kahlo were likely taken by her on-and-off lover and lifetime friend, Nickolas Muray. Who can forget the legendary photo of Kahlo majestically sitting in front of a green-and-white

floral backdrop? Or the image of her staring into our souls with a *Mona Lisa*-esque smile while a bright magenta rebozo drapes her shoulders? These timeless portraits and about 50 more of the beloved Mexican artist by the acclaimed color-portrait pioneer are displayed for your observation at the Museum of Latin American Art.

"Frida Kahlo: Through the Lens of Nickolas Muray" at the Museum of Latin American Art, 628 Los Alamitos Ave., Long Beach, (562) 437-1689; www.molaa.org. 11 a.m. Through Sept. 3. \$7-\$10. —DENISE DE LA CRUZ

mon/05/01

[FILM]

Fresh Meat

Raw

Writer/director Julia Ducournau's feature-film debut is a French horror drama that has invoked comparisons to David Cronenberg. Oh, and they hand out vomit bags at some screenings, which, after viewing the trailer, is clearly apropos. Telling the story of 16-year-old vegetarian Justine, who gets hazed at college and suddenly develops an appetite for human flesh, *Raw* is considered one of the most original and grotesque films of recent years, putting Ducournau firmly in the club of young women filmmakers who are further burying the "chick flick" stereotype and gleefully dancing along the razor's bloody edge.

Raw at the Frida Cinema, 305 E. Fourth St., Santa Ana, (714) 285-9422; www.thefridacinema.org. 7:30 & 9:45 p.m. Through May 4. \$7-\$10. —SR DAVIES

tue/05/02

[THEATER]

They Got Rhythm

An American In Paris

The latest version of George Gershwin's *An American In Paris* is an almost completely new play, but with all the classic songs. It has ballet, song, big numbers and the familiar story of a struggling-artist expat in a sublime reimagining based on Gershwin's original symphonic poem, the musical with lyrics by brother Ira and choreography by Gene Kelly and, finally, the recent ballet. This Tony-winning production wowed 'em at the Palace, and at the Segerstrom, it will both thrill longtime fans and delight audiences new to an essential piece of the American song-and-dance canon.

An American In Paris at Segerstrom Hall, 600 Town Center Dr., Costa Mesa, (714) 556-2787; www.scfta.org. 7:30 p.m. Through May 7. \$29-\$99. —ANDREW TONKOVI CH



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[CONCERT]

Dance This Cumbia

The Como La Flor Band: A Selena Tribute

This year, the ultimate Mexican-American film, *Selena*, turns 20. And what better way to celebrate than by revisiting the classic and attending the closest thing to a live Selena concert experience around? Dance to some 1990s nostalgia provided by the Como La Flor Band—an eight-piece collective led by a spot-on Selena impersonator who spins in sparkly jumpsuits and sings just like the late Queen of Tejano music herself. This night filled with live Selena classics offers plenty of opportunities to swing your hips like a washing machine.

The Como La Flor Band: A Selena Tribute at the Constellation Room, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600; www.observatoryoc.com. 9 p.m. \$5. —DENISE DE LA CRUZ

[THEATER]

I Dream of Chang and Eng

One of the unluckiest success stories to ever happen in America is the subject of Phillip Kan Gotanda's play *I Dream of Chang and Eng*. Titular characters Chang and Eng were actual conjoined twins born in early-19th-century Siam (now known as Thailand). Spotted by a Scottish merchant, the Bunker brothers were placed on display as a freak-show exhibit on the carnival circuit across the United States. But their charismatic ways and business savvy led them to buy their own contracts and tour the world, falling in with English nobles and advising the king of Siam. This production dramatizes the brothers' ascent to fame and power despite the myriad obstacles thrown their way, illuminating a forgotten case study of human perseverance.

I Dream of Chang and Eng at Robert Cohen Theater, UC Irvine, 4000 Mesa Rd., Irvine, (949) 824-2878; www.arts.uci.edu. 7:30 p.m. Through May 7. \$11-\$15.
—AIMEE MURILLO



[CONCERT]

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May the 4th Be With You *Star Wars* Party at Alex's Bar, 2913 E. Anaheim St., Long Beach, (562) 434-8292; www.alex sbar.com. 8 p.m. \$5. 21+.

—JOSH CHESLER

[COMEDY]

Silly Songs

Craig Robinson

While he's one of the funniest actors to appear alongside such big-screen funnymen as Seth Rogen and Rob Corddry, Craig Robinson shines when he's doing standup. Often employing his piano-playing skills, he'll improvise sing/speak his sets. Robinson has a natural talent for engaging the audience in a way that never feels contrived. Though he'll continue to steal scenes in whatever comedy flick he's cast in, you should

definitely experience a live Craig Robinson show, where he'll surprise you in the best way possible.

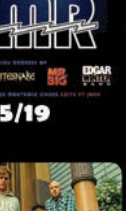
Craig Robinson at Irvine Improv, 527 Irvine Spectrum Dr., Irvine, (949) 854-5455; irvine.improv.com. 8 p.m.; also May 5-6. \$30. 18+. —AIMEE MURILLO

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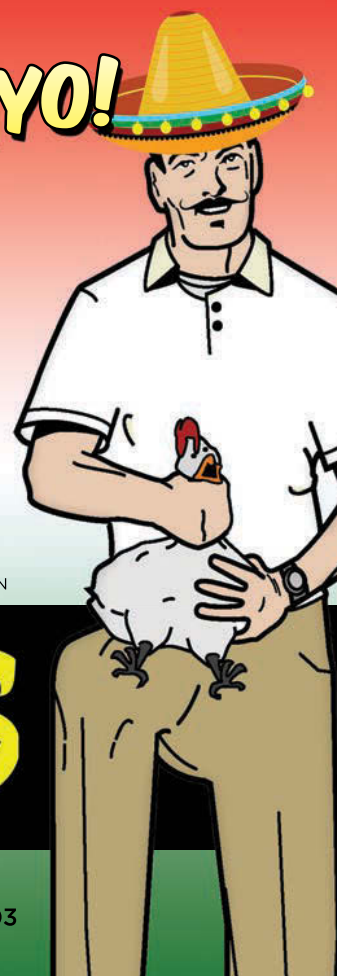
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CHICHARRÓN
MASTERPIECE

BRIAN FEINZIMER

Already Famoso

Burritos La Palma makes the best burrito in OC, with the best flour tortillas in SoCal

BY EDWIN GOEI

Have you heard about the burrito that won *LA Weekly's* Tacolandia event last year? It was an upset that propelled Burritos La Palma into legendary status. And that's just one of its accolades. Jonathan Gold has called its birria de res one of his five favorite burritos and Gustavo Arellano lauded it with triple honors last year as *OC Weekly's* Best Dish, Best Burrito and Best Food Truck.

If you didn't know any of this, you will as you walk in the door of its new place in Santa Ana. Laminated clippings of every review and award I just mentioned hang on a wall as if badges on a four-star general's uniform. As OC slowly discovers it, I expect that wall to grow more crowded.

During multiple visits, I saw customers from all of OC's tribes consuming burritos in this spartan room that's mostly kitchen. One day, I sat across from bespectacled hipster Asians. Next to them, a thirty-something blond couple tended to three young kids, all chomping quesadillas oozing queso. On another day, I spotted both a quiet day laborer with soil-covered jeans and a large, tattooed-and-bearded biker dude. As the biker left, he waved goodbye to the owner, Albert Bañuelos, telling him he came all the way from Seal Beach to have a burrito—and that he intends to come back for more.

I believed him, for these burritos resemble nothing I've had anywhere else and aren't burritos as I've come to know them. They're small and slender, no bigger than a New York-style egg roll, stuffed with about a half-a-cup's worth of filling. There's no bulk

from rice, guac or sour cream. The burritos here are laser-focused on two things: the tortilla and the meat. In fact, if they weren't folded into tubes, they'd be more akin to tacos. And as with tacos, ordering one isn't enough; you need a couple. I was reminded of this when I went up to the cashier. She demonstrated how big the burritos were by showing me a bottle opener that conveniently had the same dimensions.

She also pointed out a sample package of flour tortillas akin to those swaddling the burritos. These are the tortillas that began Bañuelos on his path to opening Burritos La Palma. He first sold his family's secret-recipe tortillas at the farmers' market near his home in Lake Forest. Spurred by his success, he opened a brick-and-mortar in El Monte. After that came the food truck and, now, this Santa Ana store. And it's these tortillas that distinguish his burritos from all others. They are, quite frankly, the best flour tortillas I've ever tasted. With a chewiness like the doughy insides of a just-baked croissant and the delicateness of a crepe, they're never dry, never mealy. And when they're wrapped around Bañuelos' wet fillings, then slightly seared on the griddle to form a seal, they create a burrito that has no equal.

There are six different burritos in all, but the specialty of the house is birria de res, a spicy, brick-red stew traditionally made with shredded goat meat. It's a regional specialty from Jerez, Zacatecas, where Bañuelos (and our Mexican-in-chief) is from. At Burritos La Palma, Bañuelos uses beef instead of goat, simmering it until it's dripping with home-

cooked sumptuousness. He also offers deshebrada, shredded beef in a green chile sauce, and a chicken tinga mixed with potato. But my favorite filling so far has been the chicharrón, slips of pork rind stewed until they attain the consistency of Jell-O. Apart from being great inside that tortilla, the chicharrón's cooking liquid is pure piggy nectar. After it leaked out and puddled in my paper basket, I drank it as if it were a spicy pork-flavored soup.

Besides a fresh serrano pepper, the only thing you need to complement the burritos here is a salsa so refreshing and bright it can be prescribed as an antidepressant. There's also an option to add beans and cheese to the birria for a burrito *con todo*. It's wonderful, but the best upgrade is the *plato especial*: beans and a salad join two birria burritos that are smothered in a homey, pork-flecked, green chile sauce that turns them into almost-enchiladas.

Aside from quesadillas that I realized are actually just the burritos in a different form, Bañuelos makes a filling torta stuffed with thickly cut pork loin, ham, jalapeños, avocado and melted queso. But to me, Burritos La Palma will always be about that chicharrón burrito, which I can tell you now is one of my top three favorite burritos in OC. What's the other two? Well, the chicken tinga and the birria *con todo*, of course. With that said, is there still room on that wall for one more gushing review?

BURRITOS LA PALMA

410 N. Bristol St., Santa Ana, (657) 266-0575;
www.burritoslapalma.net. Open daily, 11 a.m.-
6 p.m. Burritos, \$3.25-\$3.85. No alcohol.

HOLE IN THE WALL » GUSTAVO ARELLANO

Neighborhood Sushi Joint

MIKA SUSHI

691 S. Main St., Ste. 140, Orange,
(714) 835-5240.

Let us now praise the local sushi joint, the restaurant genre in which Japanese chefs throw away any pretense of authenticity in the name of pleasing Americans. They're all over Orange County, almost rarely patronized by actual Japanese (who head to Tustin or Costa Mesa for a taste of home), yet always busy because fat-conscious OC still thinks polishing off a hand roll and a cut roll glopped with mayo and teriyaki sauce in one sitting is still healthy.

These neighborhood spots are of varying worth and don't really get customers outside of their neighborhood because everyone has one near where they live. I lost mine years ago, when the chef behind the counter complained that I cussed too much when I talked with friends. But I think I've found a new place in Mika Sushi. It's not a local sushi restaurant, per se: most of its customers come from the nearby CHOC and St. Joseph Hospital, the OCTA, or other office buildings, or they are commuters looking for a quick bite before hopping onto the 5.

But Mika features everything a casual sushi-eater needs: an encyclopedic menu that spans everything from teriyaki bowls to udon to build-your-own bento box combos, plus a jaw-dropping selection of more than 50 sushi rolls. The names alone are worth a visit: explosive (Dynamite, T.N.T.), murderous (both the Tuna Killer and Salmon Killer are just the namesake fish on top of themselves), ethnic (the difference between the Aloha and Hawaiian? The former has fried onions and albacore), descriptive (Hot Night roll has spicy tuna and Sriracha), and just weird (who's Jessica, and why is her roll a simple shrimp crunch roll with toppings alternating between salmon and tuna?). Honestly, the rolls all taste the same after a while, especially because Mika doesn't go light with its various sauces. But they're all good, and simplicity is okay—sometimes, you and your pals don't want to try some esoteric fish composed with the beauty of a *ukiyo-e* print.

GARELLANO@OCWEEKLY.COM

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MORE TURKISH
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GABRIEL SAN ROMÁN

Turkish Delight

Köfte sandwich at Aegean Doner & Kebab

With more Turkish immigrants coming to Orange County, restaurants serving up a taste of their home are popping up. In addition to Anaheim's original Doner G Turkish and Mediterranean Grill and Fountain Valley's Istanbul Grill, a newcomer has arrived in Buena Park to present more doner delights. Aegean Doner & Kebab offers all the standard beef and chicken wraps and combos, but it distinguishes itself with the köfte sandwich.

Aromatically seasoned köfte meatballs are flattened into savory patties and stuffed into soft, flaky submarine-sandwich bread. The beef's spongy texture is just greasy enough to lightly pat the bread, and thick tomato slices, lettuce and zesty onions add to the flavors. Order with a

EAT THIS NOW

» GABRIEL SAN ROMÁN

side of fries or take a baklava for dessert.

And spread the word! Aegean Doner & Kebab opened just three months ago. Being the new Turkish restaurant in town, expect good hospitality. Two of the nicest guys around work the kitchen, and if it's your first time, they may even thinly slice some doner from one of the rotating spits for you to sample or serve a complimentary glass of Turkish tea.

AEGEAN DONER & KEBAB

10488 Valley View St., Ste. 5,
Buena Park, (714) 220-1866;

facebook.com/AegeanDonerKebab.

DRINK OF THE WEEK

» ROBERT FLORES

Peel Top Extra Pale Ale at Docent Brewing

Only open a few weeks, Docent Brewing in San Juan Capistrano brings to South County more great-tasting suds, complete with a tasting room and kitchen. Crowlers (which are canned and last longer than a traditional growler) are available, so you can take your choice of brew home or on your next camping trip. If you plan to stay (which we suggest you do), Docent offers four sandwiches to choose from, plus two roll-type snacks and an arugula salad. Wash your food down with one of the seven beers on tap; there are also six brews fermenting, ranging from a pilsner to an imperial stout—not too shabby for the new kid in the county.

The Aviator Easy IPA will be an ongoing recipe, and Aviator No. 1 (5.9 percent

ABV) is a combination of tropical fruits and hops—a full-flavored IPA with enough hops but zero bitterness. Tonic On Nitro Oatmeal Stout (6.29 percent ABV) is one of the best local oatmeal stouts you'll drink: smooth, rich, with intense chocolate, coffee on the back end, and roasty. And the Peel Top Extra Pale Ale (6 percent ABV) is just plain excellent.

THE DRINK

The pale ale's mango, nectarine and tangerine give your taste buds a tangy punch. A very distinct, full-flavored craft beer, this can easily be Docent's flagship. Congrats to the new brewery, and to the city of San Juan Capistrano: #respect.

DOCENT BREWING

33049 Calle Aviator, Ste. C, San Juan
Capistrano; www.docentbrewing.com.



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food»

Corned Beef and Craft Beer

The Red Leprechaun is Long Beach's neighborhood Irish-American pub

It's pretty bloody ballsy to open an Irish pub in a city that already has quite a few of them, not to mention only have a license to serve beer and wine. But the Red Leprechaun isn't trying to be a party-focused, Americanized Irish bar like so many others, where you go to down shots of Jameson and forget the night with friends. Instead, co-owners Tracy Ames and Mark Truzzolino opened the Red Leprechaun in 2012 with the intention of it being a cozy, family-friendly Irish pub with an acknowledged American twist, a cultural gathering place for sipping beer and getting to know your neighbors, crafted in the grand tradition of the Emerald Isle.

The entire corner of Anaheim and Termino has been swaddled in a soothing dark green, Ames and Truzzolino ensure there is live folk or bluegrass music at least once a week, and the carefully cultivated welcoming atmosphere makes the cheesy-sounding slogan of "There are no strangers here, only friends you haven't met!" less a corporate slogan than an overall philosophy. Anchoring the new-ish bar is an old one—a 116-year-old one, with a polished brass footrail, that, like nearly all the Irish-themed ephemera inside, Ames bought off Craigslist.

Ames, who is first-generation Irish-American, also brought in some of her family's authentic dishes, including possibly the best corned beef in Long Beach, which she brines for a week before slow-cooking for six hours and serving pulled apart like a good North Carolina pulled pork. In a typical show of Red Leprechaun's bi-nationality, you can eat the corned beef the traditional way, on a plate with boiled cabbage and silky garlic mashed potatoes, or with a sinful American twist, in a dollop on top of a thick Cheddar-Parmesan macaroni-and-cheese appetizer.

But the most interesting parts of the menu are where Ames' Irish and American identities smash into each other at warp speed, such as her signature mash-up dish of Irish nachos, usually a beer-soaking pile of cheese, bacon and sour cream on top of some potatoes. At Red Leprechaun, it's almost a casserole of a meal, with fries and tomatoes and nubs of steak all baked under an oven-cemented blanket of cheese before being topped with a tangy, red,



SARAH BENNETT

LONG BEACH LUNCH

» SARAH BENNETT

house jalepeño sauce. After you puncture the cheesy seal with a fork, dip every bite in the house ranch served on the side.

With servers so friendly they'll sit and chat with you while taking your order and food that's worth taking to go so you can eat it at home in your pajamas, it's easy to forget you can't get a whiskey at all in the place. Instead, there's perfect-pour Guinness, natch, along with a nice tap list of rotating craft beers (some European-style, some not), from Three Weavers ESB to Left Coast's Trestles IPA. Wine is there for the birds, as well as a selection of wine-based cocktails in case you're too lazy to walk the few feet to Iguana Kelly's for a stiffer drink.

Don't expect Red Leprechaun to compete with Auld Dubliner, Gallagher's or even E.J. Malloy's on the high-intensity drinking scale. Go for the food, the music, and the unexpected conversation with both servers and regulars, which are never in short supply. And on Thursday, April 27, one of those regulars, a local real-estate agent and Holland native named Robin Auwerda, will help to turn the Leprechaun into the city's only Dutch pub in honor of Koningsdag, one of the Netherlands' biggest national holidays. There will be Heineken and Grolsch and other Dutch beers and food specials. See you there!

THE RED LEPRECHAUN
 4000 E. Anaheim St., Long Beach, (562) 494-8726; www.redleprechaun.com

Seminal, Historical and Corny as Hell

A first-timer's appreciation of the surfing classic *The Endless Summer*

BY MATT COKER

I was 16 when the first *Star Wars* movie was released, which would seem to be the perfect age to have the geek seed planted for the franchise that would bloom. But I never did go during the first run, put off first by the lines that wrapped around theaters, and then convinced I knew all there was to know by the clips, televised *Star Wars* specials and parodies that had overtaken pop culture like nothing I had ever witnessed before.

And so, I did not see *Star Wars* until after a date with a young woman who wanted desperately to go to *The Empire Strikes Back*. What I perceived as part two—but what any card-carrying nerd will correct as part five—left such an impression that I watched the subtitled “A New Hope” the first chance I could on cable.

I’ve harbored a similar attitude toward *The Endless Summer*, Dana Point filmmaker Bruce Brown’s 1966 surfing documentary that has so strongly pervaded pop culture that I believed I had seen all there was to see without having seen it.

Yes, I know: Bad, bad film writer.

Now, with the 50th anniversary of the movie’s release having passed—and, more important, a related special event coming to Huntington Beach on Saturday (more on that below)—the night before I wrote these words seemed as good a time as any to give *The Endless Summer* a look.

As with *Star Wars*, I am glad I did. As one who is barely a surfboard rider (I prefer bodysurfing and boogie boarding), I appreciated that early in the film, narrator Brown explained some things about surfing that I had never heard. For instance, I now know why surfers move from the middle of the board to the spot where they put their toes on the nose—and vice versa.

Looking back half a century, *The Endless Summer* is also a historical resource when it comes not only to surfing, but also to Orange County, Southern California

NOW THAT’S A WAGON!



COURTESY OF BRUCE BROWN FILMS

and other spots around the world. The flick is a product of the ’60s; Brown shows us the youth of an innocent time, more TV’s *Gidget* than the Beatles’ *Revolver* (both from ’66).

But the greatest gift of all from *The Endless Summer* is how it informs today’s surf movies and videos, even those affectionately known as “surf porn,” where one sees amazing riders as uptempo music from the soundtrack blares. Writing this, I wish I knew more about the surf films that preceded *The Endless Summer* so I would know whether Brown is the originator of using short sections of different music from segment to segment. It’s safe to say he was a pioneer of something that became common in later surf movies, and then shifted into skateboard, snow and

other action-sports movies.

Among those who also perfected this sights-and-sounds technique is Warren Miller of ski and snowboard filmmaking fame (dating back to 1950’s *Deep and Light*). Unwittingly or not, Brown borrowed something else from Miller, who narrated most of his own movies: cornball humor. *The Endless Summer* is chock-full of knee-slappers and gag setups, and how you take them in 50 years after the fact may depend on how well you appreciate the lost innocence and historical significance referenced above.

The plot, such as it is, is pretty genius. With summer coming to an end while still infected with the surfing bug, former Huntington Beach High School ASB President Robert August and San Diego’s Mike Hynson embark on trips to coastal places around the planet where it is still summer. It’s a great device for justifying Brown’s camera following the surfers to Senegal, Ghana, Nigeria, South Africa, Australia, New Zealand, Tahiti and Hawaii. Like the film’s subjects, viewers are treated to different cultures of that time period. And just so you don’t get sick of August and Hynson taking the waves, Brown also manages to work in footage of such surfers as Miki Dora, Phil Edwards, Butch Van Artsdalen and Orange County’s own Corky Carroll.

The Endless Summer, um, ends with Brown essentially saying there is no better place in the world to surf than Hawaii,

something he punctuates with beautiful images of the silhouetted surfers against a pink sky, yellow sun and orange sand. These shots would become the basis for psychedelic-rock-album illustrator John Van Hamersveld’s poster, which has become every bit the pop culture touchstone the movie has—arguably more.

Van Hamersveld, August, Hynson, Brown and the director’s talented filmmaking son Dana Brown (*Step Into Liquid*, *Dust to Glory* and *The Endless Summer Revisited*) are scheduled to attend a launch party for the limited-edition *The Endless Summer* 50th-anniversary box set; the numbered collections include an exclusive book, a remastered DVD and memorabilia. Promoters say they will “talk story” while pupus, wine, beer and live entertainment are served. The pricey affair includes a live auction, but a portion of the evening’s proceeds benefit two nonprofits: the Surfing Heritage & Culture Center and the Huntington Beach International Surfing Museum. Surf’s up!

MCOKER@OCWEEKLY.COM

THE ENDLESS SUMMER 50TH-ANNIVERSARY BOX SET LAUNCH PARTY
at the Shorebreak Hotel, 500 Pacific Coast Hwy., Huntington Beach, (800) 546-7866. Sat. Private VIP reception, 4-6 p.m.; launch party, 6-9 p.m. Party only, \$100; with reception, \$250. The hotel offers room deals for those who ask for “*The Endless Summer* Book

FROM THE WRITER-DIRECTOR OF "FOOTNOTE"

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Nuevo Wave

New Latin American artists shine unevenly at saltfineart's 'Young Bloods' show
BY DAVE BARTON

“Young Bloods” at saltfineart is curators Suzanne Walsh and Carla Tesak Arzente’s

first attempt at combing their RAWsalt division artists (less expensive, often local, smaller pieces) from the larger, Latin contemporary work they specialize in. Putting all of these artists together in one exhibition creates an interesting, but not seamless, show, and while there’s no unifying theme but their youth, the end result is some intriguing eye candy, love and critique of pop culture, and alienation, as well as some exciting experimentation that I don’t think is ready for prime time.

Surrounded by gang culture in El Salvador, artist Luis Cornejo’s mother kept him home, blanketing him with books and magazines, from which he absorbed American low culture. That influenced the messy blend of fashion models and cartoon characters in his two canvases, *Sin Título* and *There Is Nobody Around*. Both feature the same woman—next to an early version of Woody Woodpecker in the former and Popeye in the latter—amid a background of blue skies and clouds, sprinklings of jizzy pink paint coagulating on her clothing. The invasion of the model’s personal space, the cartoon’s gawking, and the title of the second painting can be viewed as a mixtape of distasteful American values, not the least of which is the male admiration of beauty and the rape-y harassment that often comes with it.

Andriy Halashyn, a Ukrainian painter living in Costa Rica, chooses his pop culture better than Cornejo and embraces surrealism more expertly, his accomplished visuals and large oil paintings offering more thorough broadsides. Tongue pressed firmly in cheek, his cynical vision presents a world that’s corrupt, nonsensical and thoughtless, as ridiculous fashion models primp, fight and play *Pokémon Go* while scenes of natural disasters and devastation play out around them. The demolished homes, rotting automobiles and ruined furniture is suggested with a few strokes, as if already diminished in the minds of the vacuous, posing women, the horrific events literally behind them.

The concealed faces in Colombian mixed-media artist Johan Barrios’ flawless visions of alienation may remind you of the creepy girl hiding behind her hair in *Ringu* (especially in the graphite and watercolor *Untitled*), but there’s more than just weirdness for weirdness’ sake going on here. There’s a familiar humanity in Barrios’ work that makes you feel at home, even when the images

PIKACHU TO YOU, TOO



ANDRIY HALASHYN

resemble snapshots from a dream landscape. Houseplants hide the face and legs of a woman lying on the floor in *Adyacente*. I can’t tell whether she has a bad back and chose a strange place to lie down, loves nature or is dead, but it brings more of a smile and less of an unsettled Japanese horror feeling than some of his other images.

In his oil painting *Desvelo*, a woman stands against a wall, arms at her side, as a blanket falls from the sky, its wrinkles and folds painstakingly rendered, a divine gift sent to protect her from having to see the awfulness of the world. The gender of the moribund person with a sheet covering their head is as obscured as the face in a second *Untitled* graphite and watercolor, three crows hovering over their head, with the photo-realistic image eliciting the disconcerted feeling of a nightmare forgotten on waking, yet still lurking around in the back of your brain.

Long Beach artist Catherine Kaleel’s oil paintings of childhood toys and electronic equipment is the kind of Pop Art work that either transports you to childhood or sends your eyes rolling to hipster heaven, but her love of the items pictured—a Sony Walkman, an Atari 2600 console, a Mego 2XL Robot—isn’t a crass pose; the items are painted with a sincerity and a desire for preservation that I found heart-warming. Painted on wood panels that occasionally offer their light grain as background, the discarded items pop from the surface, finding a new

home right in your memory.

In contrast, Shayne Murphy’s chilly, elegant oil and graphite on panel portraits hold you at arm’s length, his models in contemplation against an abstract or blank landscape. Murphy uses color in unusual ways: faces painted a *Hellboy* blood red; a river poking through steely gray mountains is a strip of bright primary blue; a block of yellow painted at a model’s spine looks like an egg yolk back brace. A spatter of graphite heightens the contemplative mood of the image, suggesting imminent nirvana and dissolution. It asks you to appreciate the skill behind it, and then, unfortunately, it orders you to move on before you can get emotionally involved.

While I would have liked the youthful artists to have drawn more blood than they do—philosophically, politically and artistically—they are, after all, still young and forming their way of looking at the world. A handful, like Barrios and Halashyn, are hitting it right where they should, while the remaining—including several I haven’t mentioned—are still in process and haven’t fully defined their voices and visions. Brava to Walsh and Arzente for having the good taste and aesthetics to give them the space to grow.

“YOUNG BLOODS”

at saltfineart latin contemporary, 346 N. Pacific Coast Hwy., Laguna Beach, (949) 715-5554; saltfineart.net. Open Tues.-Sun., 10 a.m.-5 p.m.; Mon., by appointment. Through May 28. Free.

TRENDZILLA

» AIMEE MURILLO

Your Jeans Kill the Earth

The sobering reality behind clothing manufacturing is that it’s one of the largest causes of pollution in the world. So-called “fast fashion”—a.k.a. fashion made on the cheap—and denim jeans are the biggest culprits because of toxic chemicals involved in their production, including mercury, phthalates and lead.

High-end brands such as Adidas and H&M offer buyback programs to prevent old clothing from going into landfills and instead recycle them into new garments. Other companies such as Levi’s are developing less water-consuming processes to produce jeans.

Want to make a difference in saving the ocean, but don’t want to scale back on the shopping? These tips will help you along your journey toward sustainable fashion.

- Stick to buying clothing made from plant-based, natural fibers such as wool, cotton, bamboo or hemp—and make sure they’re organic, as it ensures no harmful chemicals or pesticides were involved.
- Wash your clothes in bulk. More clothes creates more friction in a wash cycle, and way fewer microfibers—loose threads shed from fabric—will go down the drain and into our oceans.
- Buy thrifted or upcycled clothing. There’s plenty of vintage and second-hand stores in OC to search for some gently pre-owned threads.
- Buy from eco-conscious brands such as Monkee Genes, Source Denim, Recycle Runway, Mini Mioche and Bluer. Check out Fashion Heroes’ directory at www.fashionheroes.eco for more.
- Make your own clothes! We hear old OC Weeklys make great fashion garments... and statements!

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COURTESY OF PARADISE ARTISTS

Festivals Saved the Radio Star

The Like Totally '80s Festival is a Day-Glo homage to a bygone era

BY JIMMY ALVAREZ

On Aug. 1, 1981, MTV was officially launched with the airing of a video for the Buggles' new-wave, synth/pop song "Video Killed the Radio Star." Who knew that fateful night the fledgeling TV station would create a new dynamic that changed not only the music industry, but also pop culture as we know it. Since then, '80s new-wave bands have ridden off into the sunset, but just as its fashions, they're back—and with a bang.

These days, bars and taverns are featuring nights devoted to '80s new wave, and radio programs are dedicating their air time to totally '80s playlists. Depeche Mode, U2, the Cure, Nine Inch Nails, Social Distortion, Echo & the Bunnymen, and Morrissey are still selling out arenas and stadiums, and shows such as the Like Totally '80s Festival are bringing the sound back to the masses.

Last summer, Sellout Productions CEO Scott Tucker and No Limits Marketing's

Vanessa Turbay teamed up to put on the first Like Totally '80s Festival in Santa Ana. With great name bands, including '80s icon Dramarama, and support from local radio stations Jack FM and KX 93.5 in Laguna, the event was a grand success. According to Dramarama's John Easdale, Tucker and Turbay were tapping into a market that was long ignored in Orange County, and that first fest would be the beginning of a very successful run. We may want to call Easdale a prophet, as similarly themed festivals are now popping up everywhere.

Of all the types of festivals Tucker and Turbay could have invested in, why did they choose one devoted to '80s bands? "The music and the genre and the lifestyle that came out of the '80s takes me and my friends back to high school," Tucker says. "The resurgence of the '80s is only a bonus."

Another bonus is moving the event to Surf City. "I was born and raised in Orange County," Tucker says, "and . . . to

be able to do these festivals in Huntington Beach, my hometown, makes going to work a great day."

Among the icons this year is the original lineup of Berlin. Expect Terri Nunn to sing works that helped to define the MTV generation: "The Metro," "Sex (I'm a . . .)," "Masquerade," "No More Words," "Pleasure Victim" and, of course, "Take My Breath Away," a song that is forever part of our cultural DNA. (If you're in the right age group, you are right now picturing Tom Cruise in *Top Gun*.)

Also performing is A Flock of Seagulls, led by the dynamic Mike Score. Their signature hairdos were as well-known as their hits, including "I Ran (So Far Away)," "Space Age Love Song," "Wishing (If I Had a Photograph of You)" and "Telecommunication." Missing Persons—featuring Dale Bozzio, a staple of Southern California new-wave resurgence—will likely play "Destination Unknown," "Walking in L.A." and "Mental Hopscotch."

You can also catch Bow Wow Wow's charismatic front woman Annabella Lwin, and skank the night away with Jerry Miller and his ska/soul band, the Untouchables. And there will be outfits that don't come around too often anymore, such as B-Movie, the Reflexx, FARRINGTON + MANN of When in Rome UK, Men Without Hats, Nick Richards of Boys Don't Cry, and Debora Lyall of Romeo Void, among others. Once again hosting this '80s spectacular is radio legend Richard Blade.

For fans of '80s new wave, it's time to break out your spandex and Day-Glo outfits, tease up your hair, and get to this must-see event. You could reasonably argue, in this new wave of retro-cool, festivals saved the video star.

LIKE TOTALLY '80S FESTIVAL

at Huntington State Beach, 21899 Pacific Coast Hwy., Huntington Beach; www.liketotallyfestival.com. May 13, 11 a.m. \$20-\$70.



COURTESY OF THE YOST

Ready for Its Close-Up Again

The Yost Theater shuts its doors, will reopen under new management

BY NATE JACKSON

The only thing more amazing than the Yost Theater turning 105 this year is the story of how many times it has changed hands since 1912. From a vaudeville theater to a Pentecostal Church to a downtown nightclub, all the change-overs could fill an entire cover story. (Actually, it already did; see Lilledeshan Bose's "The Yost Is Ready for Its Closeup," July 28, 2011.)

Recently, Dennis Lluys and Dave Leon, who've been running the place since 2011, decided to pass the Yost torch to local catering and event planning company 24 Carrots; they will now focus on Lockout Music Rehearsal Studios, which rents out private practice spaces to bands.

Since restoring the Santa Ana theater to a taste of its former glory, Lluay and Leon began managing several other properties as well, transforming the area around the Yost into a little pocket of culture on Third Street, with a small circuit of bars including Diego's Rock-N-Roll Bar and the Underground DTSA (now Bar Ellipsis), as well as 1912, dubbed a classier extension of the Yost. But over time, it was clear that the level of resources and focus needed to make these places viable and well-maintained was more than either manager had anticipated. "It takes a lot of resources to run that place—that's just the reality," Lluay says. "[It needs] a bigger team than what we have right now to take it to the next level."

Lluy, who started the legendary Koo's Cafe back in the early 1990s, and Leon, who owns Level One Production Co., both say the process of juggling four venues just got to be too much. "The space needed patience, hyperfocus and some fresh new blood to get in there and take interest in space," Leon says. "After five years, it's time for a change."

other bars, too; Diego's and Bar Ellipsis are now managed by Sellout Productions and White Rabbit, respectively. Each is supposed to fill its own niche in OC's music scene. "Dennis and I are grateful that we have some good operators who are doing venues that are not competing with each other and are good at what they do," Leon says.

The decision for the big change came about six months ago. As one of the Yost's primary partners who took over the programming for 1912, 24 Carrots and its director of venues, Lynn Wagoner, have done well with their vision for an upscale events area. "When we reopen [the Yost], we want to highlight a lot of the historical elements," Wagoner says. "In regards to the renovation, it's going to be a lot lighter, brighter, and some shades of white repainted floors and seating, lighting structures . . . And we're gonna tie it into the look of the 1912 area."

The theater's programming will remain eclectic, Wagoner promises, but will cater to more 21-and-older concerts—including jazz, rock and country—and standup comedy. "The ticketing side of events and concerts is a little bit of a different beast for us, but we're tailoring the events we're doing there to a little bit different clientele," Wagoner says.

At the end of this month, the Yost will close its doors until fall 2017. Though the end of this era in the Yost's history is bittersweet for its soon-to-be-former managers, they're committed to staying as involved with the venue as they can.

"We've put our heart and soul into the place and are grateful to have some people who are really excited about it," Leon says, "and we hope to come and see the new renovations and see it from a different side."

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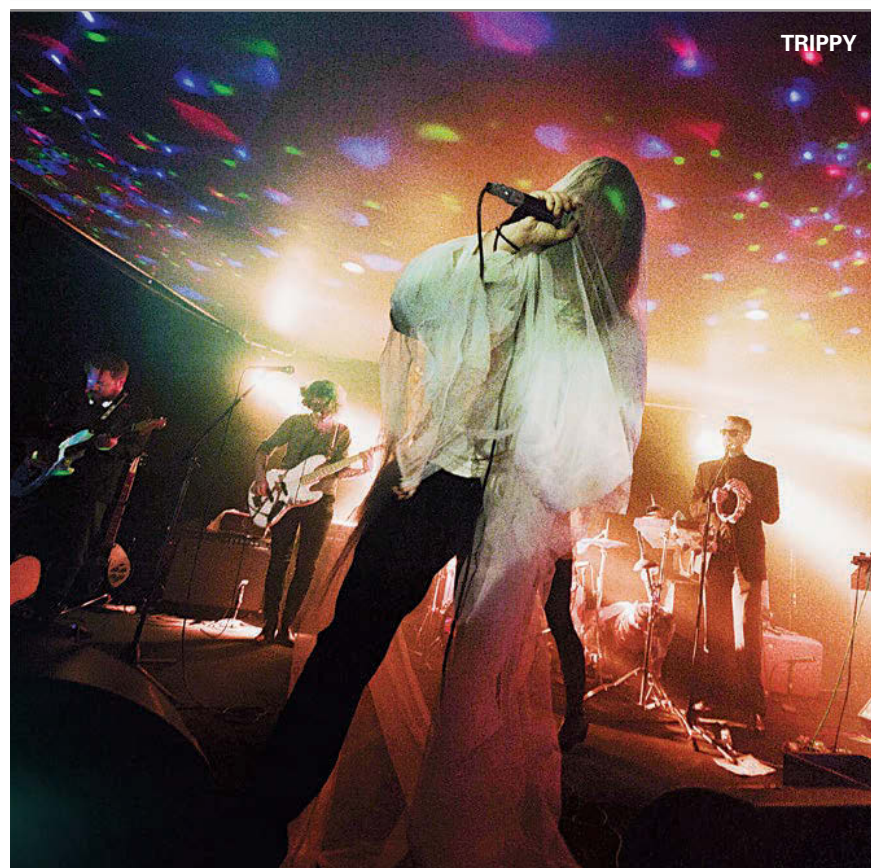


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A Band You Can Believe In

Brutally honest, texturally raw and absolutely wild in a live setting, this eclectic group of seven hooligans exudes many levels of musical and artistic talent. Joining slightly insane lead vocalists Josh Cairns and Melissa Vexler in Church of Sun are Kevin Burwick on guitar (as well as behind-the-scenes as engineer and mixer); Brandon Villegas on keys, vocals and guitar; Jaclyn Bassaline on bass and vocals; Jayson Gera on drums; and Drew Selna rounding the sound out with percussion and vocals.

Trying to pinpoint exactly how to categorize this crazy bunch is quite a task, considering the diversity and range of their dynamics. Traces of punk are mixed with desert rock, psych, folk-rock, and straight-up rock & roll to make a musical cocktail that will knock you on your ass, then entice you to get back up and ask for another round. The band don't really care much about fame and fortune, which gives them a no-bullshit attitude that is refreshing and actually makes their music even more alluring.

After releasing their debut album, *3 Days in 21 Nights*, named after their experience at the Distillery in Costa Mesa with engineer Mike McHugh in 2012, Church of Sun returned in 2014 with *High Moon*, produced with Mike Troolines at Sound Asylum Recording Studio in Santa Ana. For their third LP, Burwick took charge of recording their scorching 13-track effort, *Golden Ram*, set for an official release in May. Burwick is enough of an audiophile to have taken notice of the subtle recording techniques used by bands such as Radiohead, Queens of the Stone Age and the Stooges, then implemented his own version of

LOCALS ONLY » KIM CONLAN

clever recording and mixing practices. The guitarist's process is also incredibly DIY, though you likely won't think so; the final product is clean but still retains a perfect balance of fuzz and distortion.

Throughout *Golden Ram*, each song succeeds in being varied enough to stand alone, while keeping the common thread that displays Church of Sun's distinct style. And the vibe the ensemble bring to the album feels like a straight shot of adrenaline. Listen close for instances in which they are choosing to say some quite serious, thought-provoking stuff that fluctuates the overall intensity in a good way. Cairns and Vexler teeter the line between vulgarity and absurdity, with a kind of hope and sincerity that is endearing. (A vinyl version is being released by Dave James and Lisa Amend on their recently established Noise Noise Noise Records.)

If you're on the fence as to whether to attend one of their shows, just know that the last time I saw Church of Sun, the patio area at Memphis Cafe was crammed tight with fans. At one point, Cairns was picked up and carried over the crowd, his hand still gripping the mic, as Vexler sang while balancing atop someone's shoulders. Whatever Church of Sun may be, they are definitely a good time.

Hey, Orange County/Long Beach musicians & bands! Mail your music, contact info, high-res photos & impending show dates for possible review to: Locals Only, OC Weekly, 18475 Bandilier Circle, Fountain Valley, CA 92708. Or email your link to: localsonly@ocweekly.com.

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sex»

Restless

I'm a 31-year-old gay male. I've been with my fiancé for three years, and we are getting married in the fall. I've got a question about initiating sex in my sleep—I read somewhere that "sexsomnia" is the "medical" term, but maybe the internet invented that? According to my fiancé, I have initiated or performed some kind of sex act in the middle of the night, and then gone right back to sleep. The next day, I don't remember anything. This freaks me out for a couple of reasons: My body doing things without my mind being in control is concerning enough, but it feels kinda rapey, since I doubt I'm capable of hearing "no" in this state. My fiancé doesn't feel that way; he finds it sexy. The other thing—and maybe I shouldn't have read so much Freud and Jung in college—is that I'm worried my body is acting out desires that my conscious mind doesn't want to acknowledge. According to my fiancé, the last time I did stuff in my sleep, I rimmed him and told him how much I wanted to fuck him. Rimming isn't a typical part of our sex life (although I'd like it to be), and my fiancé has never bottomed for anyone (I've topped guys in prior relationships, but in our relationship I've only bottomed). Is my body doing things that my mind won't admit it wants to do? Is there a way to prevent it from happening? *Sexsomnia: Hoping Eventually Eager Trysts Stop*

Sexsomnia is a real and sometimes troubling phenomenon, SHEETS, and not something the internet made up like Pizzagate or Sean Spicer. The American Academy of Sleep Medicine says sexsomnia is real—a real clinical condition—but it prefers the fancier, more medical-sounding name: sleep-related abnormal sexual behaviors. Dr. Michel Cramer Bornemann, a lead researcher at Sleep Forensics Associates (sleepforensicsmedicine.org), describes sexsomnia as "sleepwalking-like behaviors that have sexualized attributes." And sleep-rimming your delighted fiancé definitely counts.

"Sexsomnia may be expressed as loud, obscene vocalizations from sleep (that are typically uncharacteristic of the individual while awake); prolonged or violent masturbation; inappropriate touch upon the genitals, buttocks, and breast of a bed partner; and initiation of sexual intercourse," said Dr. Bornemann. "The vast majority of sleep disorders are not reflective of a significant underlying psychiatric condition."

So your unconscious, late-night gropings/initiations/rimmings don't mean you secretly desire to be an ass-eating top. And there's no need to drag poor Sigmund or Carl into this, SHEETS, since you're not doing anything in your sleep that you don't desire to do wide awake. You wanna rim your fiancé, you've topped other guys and would probably like to top this one, too—so neither of the examples you cite qualify as desires your "conscious mind doesn't want to acknowledge." (Unless you wrote me in your sleep.) As with all sleep disorders, sexsomnia is just something that happens to a very small number of people, SHEETS; there's no need to endow it with deeper meaning. Take it away, Dr. Bornemann...

"The brain is made of approximately 100 billion neurons, or electrical connections that allow effective communication between brain subunits. As with all electrical systems, errors in transmission may occur—these are called 'switching errors.' In sleep, switching errors may activate previously quiescent areas of the brain while other areas remain offline. In sleep-related behaviors, it is thought that deep-seated subunits near the sleep-wake generating center become triggered, which activate primal automatic behaviors. Simply stated, electrical switching errors in sleep may unleash the animal that actually lies within us all—sometimes to an extent that may have unintended criminal or forensics implications."

In most cases, sexsomnia will hump a pillow or jerk themselves off. The sexsomnia who tend to make the news—the ones we hear about—are the "unintended criminals" Dr. Bornemann alluded to, i.e., people who've sexually assaulted someone while asleep. Luckily for you, SHEETS, your fiancé is okay with your "primal automatic behaviors."

But you might wanna watch *Sleepwalk With Me*,

SAVAGE LOVE

» DAN SAVAGE

an autobiographical film by Mike Birbiglia, a comedian with a sleep disorder. Birbiglia wasn't initiating sex in his sleep—he was jumping out of windows. A danger to himself and others, he sought treatment and is no longer jumping out of windows in his sleep. You're not a danger to yourself or others *currently*, SHEETS, but if you got a new partner or your current partner's feelings about surprise, middle-of-the-night rimjobs were to change, you could be a danger. So you should chat with a doctor now about drugs and/or other interventions.

"My catch-all advice is to read this book called *The Promise of Sleep* by Dr. William C. Dement," said Birbiglia in an email after I shared your letter with him. "He's sort of the father of sleep medicine. He talks about sleep hygiene extensively, i.e., how to have the best night's sleep possible by avoiding TV, eating heavily, drinking, etc., a few hours before bed. I know this isn't exactly an answer to SHEETS' specific question, but getting a better night's sleep could probably help him across the board in ways that he doesn't even realize."

My boyfriend wants to visit a private gay sex dungeon in Europe this summer, but we want to play only with each other. Any tips on getting to play in an actual dungeon without having to put out for the guy whose dungeon it is?

Requests A Curious Kinkster

Put Berlin on your itinerary, RACK, google "SM Apartments" or "Hoist Basements," break out your credit card, splurge, and send pics.

I'm a straight married male. My wife has a very close male friend who happens to be in a poly marriage. Recently, my wife said she would like us to be able to date others, have sex, romance, etc., but still remain a married couple. She specifically wants to date her friend. I am struggling. I am not closed off to having a conversation about nonmonogamy, but I struggle with the thought of her having a boyfriend. I want to be able to give this to her, but I feel like my mind and body are not letting me. Any advice is so much appreciated.

Help Understanding Spouse's Blunt And New Demand

"Introducing nonmonogamy into an existing monogamous relationship can be tough, especially when it wasn't your idea," said Cunning Minx, host of the *Polyamory Weekly* podcast, who has been providing poly news, advice and insights to the masses since 2005 at polyweekly.com. "It's even *more* stressful when there is a potential partner waiting in the wings! Yikes!"

While Minx is a poly activist and advocate, HUSBAND, she thinks both parties need to be on the same page before going poly. And before you take that step—if you take that step—Minx thinks you need to ask yourself some questions. "HUSBAND should do a fear inventory," said Minx. "What is he afraid of? What would it mean to him if his wife had a boyfriend? What if she wanted to love a woman—does the penis make a difference? If so, why? Then he should sit with his wife and take stock of the health of their current relationship."

You can say no to opening up your marriage, HUSBAND, but your wife may decide she wants out of the marriage if no is the answer—basically, this is a circumstance in which one of you is going to have to pay a pretty steep price of admission. Either you'll have to accept polyamory, or your wife will have to drop it. There isn't really a middle ground here—or is there?

"It's perfectly acceptable for HUSBAND to self-identify as monogamous while his wife practices polyamory," said Minx. "It's a difficult path and will require a high level of internal security and self-awareness on his part, but ultimately, your self-identity is your own decision."

On the Lovecast (savagelovecast.com), a deep dive into the world of cuckolding. Contact Dan via email at mail@savagelove.net, follow him on Twitter (@fakedansavage), and visit ITMFA.org.

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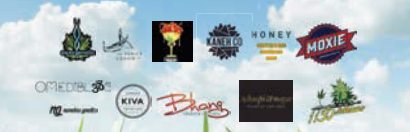
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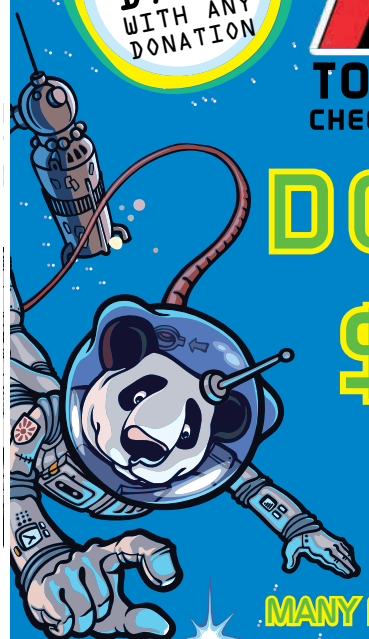
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Sasquatch (Indica)

Five years ago, I was diagnosed with Stage 4 colorectal cancer. I survived 18 rounds of chemo, 26 rounds of radiation and major surgery. During this time, I smoked plenty of medical marijuana, specifically the indica strain. While I also tried edibles, what really helped manage the effects of chemo was smoking pot. So I'm always on the lookout for strains that I recognize as helpful to someone who might also be undergoing cancer treatment.

Recently, I paid a visit to Strain Station in Santa Ana, which has a large variety of indica, sativa and hybrid strains. The budtenders there are always very helpful and patient as I go through all the vials of tasty and aromatic nugs. Sasquatch stood out as soon as I opened its container; the buds are covered with reddish-orange hairs. The indica strain normally goes for \$45 per 3.5 grams, but as a returning customer, I received 5 grams for that price.

The Sasquatch buds were sticky as I pulled them apart to fill my pipe. The first hit burned off the orange hairs and was



ROBERT FLORES

slightly harsh, but every hit after that was smooth; by the time I finished that bowl, I was feeling pretty good and high, so I went ahead and packed another bowl. Why not, right? The second bowl was perfect; between the pair, I figure I smoked the equivalent of a small joint. I felt euphoric, relaxed and *stooooooooonnnneed*. I slept like a baby that night and felt great in the morning.

LETTERS@OCWEEKLY.COM

Available at Strain Station, 730 E. Dyer Rd., Santa Ana, (714) 477-6892.



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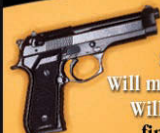
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195 Position Wanted

Audio/Speech Processing Algorithm Engineers
Certified Public Accountant (Irvine, CA) Perform financial statement audits for CPA firm clients. California CPA license req'd. Resume to: PK LLP, 2100 Main St., #200, Irvine, CA 92614.

Sr. Software Engineering Manager sought by Autobytel Inc. for company's software dvlpm't & delivery efforts for Irvine, CA location. Min. Req.: BS + 5 yrs exp. Please email resume to joselynca@autobytel.com

Audio/Speech Processing Algorithm Engineers
Software Engineer (Irvine, CA) Develop, create/modify general computer applications software&specialized utility programs; Design software/customize software for client use with the aim of optimizing operational efficiency; Analyze/design databases within an application area, working individually or coordinating database development as part of a team. 40hrs/wk. Bachelor's in Computer Engineering or related Req'd. Resume to Kakao Games USA, Inc. Attn: Jeonghee Jin, 7 Corporate Park #150, Irvine, CA 92606queenie@ggec.com

Accountant (Santa Ana, CA) Prepare, examine/analyze accounting records, financial statements, or other financial reports to assess accuracy, completeness & conformance to reporting&procedural standards; Report to management regarding the finances of establishment; Establish tables of accounts&assign entries to proper accounts. 40hrs/wk. Bachelor's in Finance or related Req'd. Resume to LMG law Group Attn: MinChae Lee, 20101 SW Birch St #210, Newport Beach, CA 92660

Chemical Engineer Recon Engineering & Construction, Inc. is hiring in Los Alamitos. Must have at least 2 years of progressive experience as a Chemical Engineer. Assess chemical equipment and processes to improve performance while ensuring compliance with safety and environmental regulations. Full-time. Mail Resume to P.O. Box 93120, Long Beach, CA 90809

services

195 Position Wanted

Market Research Analyst
Develop statistical data to forecast future market trends & FPD industry, gather info. re. company customers/competitors, analyze conditions that may impact sales by researching market conditions, changes in industry. Must be able to perform job duties. Bachelor's degree in Economics req'd. Resume: Signet FPD, Inc. 75 Columbia, Aliso Viejo CA 92656.

Development Chef (Oceanside, CA). Develop superfood recipes that are rich in compounds considered beneficial to a person's health and vitality. 2 years of experience as Head Chef. Mail resume to Mark Olson, CEO, Chemi-Source, Inc., 2665 Vista Pacific Drive, Oceanside, CA 92056.

Certified Public Accountant (Irvine, CA) Perform financial statement audits for CPA firm clients. California CPA license req'd. Resume to: PK LLP, 2100 Main St., #200, Irvine, CA 92614.

Computer Network Support Specialist (Irvine, CA). Analyze network data to improve website functionality, define network usage and server function. Bachelor's or higher degree in computer science. 1 year experience. Experience may be completed before or after university degree. Resume to Allen AnthonySamy, SOLO Business Systems, Inc., 15041-A Bake Parkway, Irvine, CA 92618.

CFD (Garden Grove, CA) Supervise employees performing financial reporting, accounting, billing, collections, payroll&budgeting duties; Coordinate&direct the financial planning, budgeting, procurement/ investment activities of all/part of an organization; Develop internal control policies, guidelines&procedures for activities such as budget administration, cash&credit management/accounting. 40 hrs/wk. Bachelor's in Business Administration or related req'd & Min 5 yrs of experience as a CFO or related req'd. Resume to Chun-Ha Insurance Services, Inc. Attn: Minsung Ko, 9122 Garden Grove Blvd, Garden Grove, CA 92644

Bioinformatics Associate, Irvine, CA. Designing analysis strategies, algorithms, and tools for genome-wide DNA methylation and next-generation sequencing. MS in Bioinformatics & 1 yr experience. Mail resume to Angela Kim, HR Mgr, Zymo Research Corporation, 17062 Murphy Ave., Irvine, CA 92614.

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195 Position Wanted

Ericsson Inc. Customer Product Manager, Irvine, CA. Telecomm & RF Eng project & Financial Mgmt. Up to 10% domestic travel required. Mail resume to Ericsson Inc. 6300 Legacy Drive, R1-C12 Plano, TX 75024, Job #17-CA-3581.

Project Manager (Master's degree w/ 5 yrs exp or Bachelor's degree w/ 7 yrs exp; Major: CS, Engg, Math or equiv.; Other suitable qualifications acceptable) - Irvine, CA. Job entails working w/ & exp to incl 3 yrs as a PMO Manager or Head. Exp in using PMP standards & protocols, MS Project, MS Project Server, Visio, AnyChart, WBSPro, Celoxis, Resource Guru, FinancialForce PSA, FastTrack Schedule, MS Windows Server 2008, Excel & PowerPoint to build complex Macros & Pivot tables, JIRA CA Technologies Open Workbench, SmartSheet, Microsoft Onepager Pro, WorkPlan by Sescio, OmniPlan, Artemis Project view, Open VMS & TCP/IP. Relocation & travel to unanticipated locations w/in USA possible. Send resumes to HTN Wireless Inc., Attn: HR, 20 Truman St, Suite 211, Irvine, California 92620.

Turbo Ion, Inc. located in Buena Park is looking for a Vice President of Business Development to add to our team. Applicants must have at least three years experience and completed a bachelor degree in business and/or finance and knowledge of the beauty industry. Please send a cover letter and resume to Elyssia Musolino at 6800 8th Street, Buena Park, CA 90620.

Accountant (Buena Park, CA) Perform accounting duties for food service business. Associate's in Accounting/Business related. Resume to: D&J Ko Inc. 8532 Commonwealth Ave, Buena Park, CA 90621

Community Service Manager: F/T, Nonprofit Community Org.; Perform Community Service mgr's duty; M.A. in Social Work or Related; Place of Employment: 7212 Orangethorpe Ave., Ste 9A, Buena Park, CA 90621; Resume: Korean Community Services, Inc. @ 8633 Knott Ave., Buena Park, CA 90620

Software Engineer Jobsite Newport Beach, CA, apply to HR at Phunware, com.

Market Research Analyst: Apply by mail only to Pacmet International, Inc., 26040 Acero, #214, Mission Viejo, CA 92691, attn. President.

services

195 Position Wanted

Administrative Assistant: Perform admin. assistant functions, answer calls, provide info to clients, process mails/emails, draft letters/invoices, record info into database. Req'd: Bachelor's in Business Admin. or related. Mail Resume: M+D PROPERTIES, 6940 Beach Blvd, #D-501, Buena Park, CA 90621

Market Research Analyst (La Palma, CA) Perform market research/analysis for logistics services. Master's in communication/market-ing related. Resume to: korchina Logistics USA, Inc. 4 Centerpointe Dr. #120, La Palma, CA 90623

Accountant (Anaheim, CA) Perform financial and managerial accounting duties. Master's in Accounting or related req'd. Resume to: Interlog Corp. 1295 N Knollwood Cir, Anaheim, CA 92801

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Business Development Specialist: Conduct market research to identify potential market sales for insurance company. Req'd: Bachelor's in Mktng., Bus. Econ., or related. Mail Resume: Golden Bells Insurance Agency, Inc. 1151 N. Magnolia Ave. #101, Anaheim, CA 92801

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MARKET RESEARCH ANALYST Research market conditions, competitors & forecast sales trends; Master's Degree in related fields; Mail resume to: ACI LAW GROUP, PC (J.J.KIM & ASSOCIATES) Attn: Jin Kim, 6 Centerpointe Dr, Ste. 630, La Palma, CA 90623

Marketing Specialist (Costa Mesa, CA). Conduct market research for sign company. Three years of experience. Experience must include online marketing and cost management. Mail resume to Azadeh Orouji, owner, United Marketing and Advertising, LLC, 3303 Harbor Blvd., Suite E-6, Costa Mesa, CA 92626.

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195 Position Wanted

Family Support Worker: Research & locate pgms. to assist families with the mentally disabled. Req'd: BA/BS in Social Work, HR, or Bus. Admin. Mail resume: Mental Health Family Mission 9778 Katella Ave. #102 Anaheim, CA 92804

Accountant
B.A. in Acct. or Bus. Admin. req'd. Job Site: Santa Ana, CA 92707. Send resumes to: Ony Glo, Inc. 3250 Wilshire Bl., # 1600, LA, CA 90010, Attn: J. Oh.

Food Services Manager
2 yrs. of college level edu. in Gen. Studies, Mktng, or Advert. req'd. Send resumes to: Jack's Fusion, Inc., 427 E 17th St. Ste. D, Costa Mesa, CA 92627, Attn: J. Cho.

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Notice of the Initiation of the Section 106 Process: Public Participation

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The project consists of the removal and installation of a new 91'-6" tall replacement light pole with nine 8'-0" tall panel antennas mounted at tip heights of 56'-0", 67'-0", and 78'-0". Associated equipment will be installed in a new lease area. No alternatives to the project were identified. Public Comments for this project should be forwarded to: Joyce McDonnell Bechtel Infrastructure and Power Corporation 16808 Armstrong Avenue, Suite 225 Irvine, CA 92606 jwlau@bechtel.com (949) 372-4469

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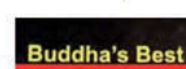
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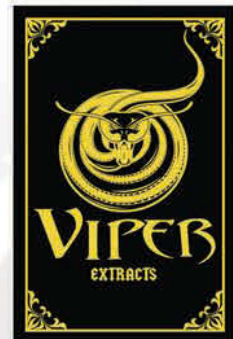
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